



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

pression on exactly the same spot of every sheet. In book work, each page must be exactly opposite the page printed on the other side of the sheet, in order that the impression, if on thin paper, may not "show through." In newspaper work this is of less importance, and often is not attended to with any special care. But in chromo-lithography the difference of a hair's-breadth would spoil a picture; for it would hopelessly mix up the colors.

After the chromo has passed through the press, it is embossed and varnished, and then put up for the market. These final processes are for the purpose of breaking the glossy light, and of softening the hard outlines which the picture receives from the stone, which imparts to it the resemblance of a painting on canvas.

VENETIAN COMEDY.—Dr. Moore, who visited Venice about a hundred years since, gives the following amusing sketch of a theatrical love-making scene at which he was present: "I saw a Duo performed by an old man and a young woman supposed to be his daughter, in such a humorous manner as drew a universal encore from the spectators. The merit of the musical part of the composition, I was told, was very moderate, and as for the sentiment you shall judge.

"The father informs his daughter in a song that he has found a match for her, who, besides being rich and very prudent, and not too young, was over and above a particular friend of his own, and in person and disposition much such a man as himself. He concludes by telling her the ceremony would be performed next day. She thanks him in the gayest possible manner for his intentions, adding that she should have been glad to have shown implicit obedience to his commands, provided there had been any chance of the man's being to her taste. But as from the account he had given there could be none, she declares she will not marry him the next day, and adds, with a very long quaver, that were she to live to *eternity* she should continue in the same opinion. The father, in a violent rage, tells her that instead of to-morrow the marriage should take place that very day, to which she replies 'Non,' he rejoins, 'Si,' she, 'Non, non,' he 'Si, si,' the daughter, 'Non, non, non,' the father, 'Si, si, si,' and so the singing continues for five or six minutes. You perceive there is nothing marvellously witty in this, and for a daughter to be of a different opinion from that of her father in the choice of a husband is not a very new dramatic incident. Well, I told you the Duo was encoed. They immediately performed it a second time, and with more humor than the first. The whole house vociferated for it again, and it was sung a third time, equally pleasant and yet perfectly different from any of the former two.

"I thought the house would have been brought about our ears, so extravagant were the testimonials of approbation.

"The two actors were obliged to appear again, and sing the Duo a fourth time, which they executed in a style so new, so natural, and so exquisitely droll, that the audience now thought that there had been something deficient in all their former performances, and that they had only hit on the true comic this last time.

"Some people began to call for it again, but the old man, quite exhausted, begged

for mercy, on which the point was given up. I never before had any idea that such strong comic powers could have been displayed in the singing of a song."

COLOGNE.—On the 18th instant our Conservatoire had the great honor of a Royal visit, the very first one since its foundation. Her Majesty the Queen of Prussia accompanied by their RR. HH. the G. Duchess of Baden, the Princess William of Baden, the G. Duc of Weimar and suite, came expressly from Coblenz to visit this very best musical academy in Germany. Some choruses for female voices by F. Hiller, as well as some solos were beautifully rendered by Mme. Marchesi's pupils, and obtained the high approbation of the royal party. Among the different splendid voices and talents, an American young lady, Miss Sterling, an extraordinary Contralto, produced a very great sensation on the occasion. A declamation, and some violin and piano-forte productions alternated with the singing of the ladies. Her Majesty the queen as well as her royal suite addressed repeatedly the most flattering compliments to Madame Marchesi as well as to Herrn Ferdinand Hiller, the celebrated director of the Conservatoire. At the end of the Concert F. Hiller had the honor to introduce all the different professors of the establishment to her Majesty the queen.

The second Gürzenich Concert brought out the Elijah of Mendelssohn. The performance was excellent on the part of the orchestra and chorus; not so was the case with the soli, Herr Hill (from Francfort) bass, Frau Peschke-Leutner (from Darmstadt) soprano, and Fräulein Kneiss (from Minden) contralto. The first quartett soirée, which took place on the 12th instant, was a very brilliant one, both in regard to the quality of the programme as well as to the execution of it. The third Gürzenich Concert was highly interesting. The first part of the programme included selections from Gluck's operas and Chopin's compositions; the second part was exclusively dedicated to Schubert's compositions. A pianist from Stuttgart, Fräulein Mehlig, created a very great and due sensation. A new pupil of our Conservatoire, Fräulein Bodinus, came out for the first time in this Concert, and was triumphantly received by the crowded audience. She met with a great success on singing the air with female chorus from the Iphigenie of Gluck, as well as after delivering two Lieder of Schubert. Her voice, a pure soprano, is not a very strong one, but it is as sympathetic as her appearance is charming and her method a very pure one.

On the 15th instant Fräulein Schenerlein, Madame Marchesi's genial pupil, achieved a very great triumph as Valentine in the Hugonottes at our theatre, and on the following performances of the same opera her success has been increasing. They are preparing the Africaine for the same young lady.

Signor Marchesi has definitively accepted the place of professor of singing for gentlemen at our Conservatoire, which will not prevent him from singing at the different concerts and courts in Germany during the winter as usually.

COBURG.—A new comic opera, *Die St. Johannisnacht*, has been produced with success. The composer is Herr A. Eilers, a member of the operatic company.

THE WATER-MILL.

Listen to the Water-Mill,
Through the livelong day—
How the clicking of the wheel
Wears the weary hours away.
Languidly the Autumn wind
Stirs the withered leaves;
On the field the reapers sing,
Binding up the sheaves;
And a proverb haunts my mind,
And as a spell is cast;
"The mill will never grind
With the water that is past."

Summer winds revive no more
Leaves strewn o'er earth and main;
And the sickle ne'er can reap,
The gathered grain again;
And the rippling stream flows on,
Tranquil, deep, and still—
Never gliding back again
To the Water-Mill.
Truly speaks the proverb old,
With a meaning vast;
"The mill will never grind
With the water that is past."

Take the lesson to thyself,
Loving heart, and true;
Golden years are fleeting by;
Youth is passing, too!
Learn to make the most of life—
Lose no happy day!
Time will ne'er return sweet joys
Neglected, thrown away!
Leave no tender word unsaid—
But love while love shall last:
"The mill will never grind
With the water that is past."

Oh! the wasted hours of life
That have swiftly drifted by!
Oh! the good we might have done!
Gone! lost without a sigh!
Love that we might once have saved
By a single kindly word!
Thoughts conceived, but ne'er expressed
Perishing unpepp'd, unheard!
Take the proverb to thy soul—
Take, and clasp it fast:
"The mill will never grind
With the water that is past."

Work, while yet the sun doth shine,
Man of strength and will!
Never does the streamlet glide
Useless by the mill.
Wait not until to-morrow's sun
Beams brightly on thy way;
All that thou can'st call thine own
Lies in the phrase "To-day!"
Power, intellect, and blooming health
May not, will not always last:
"The mill will never grind
With the water that is past."

Oh! love thy God, and fellow man,
Thyself consider last,
For come it will, when thou must scan
Dark errors of the past.
And when the flight of time is o'er,
And earth recedes from view—
And Heaven in all its glory shines,
Midst the pure, the good, the true—
Then you'll see more clearly
The proverb, deep and vast:
"The mill will never grind
With the water that is past."